

THESAURUS MUSICUS



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two Part SONG Set by M^r John Eccles 5

Let us Revel and

Ro - - - ar let us Revel and ro - - - ar, and ro

Let us Revel and Ro - - - ar let us revel and roar and ro

ar the whole World is our store, nay the Gods shall Club to our

ar the whole World is our store, nay the Gods shall Club to our

Pleasure, when we wallow all night, in an unknown de-

Pleasure, when we wallow all night, in an unknown delight, in an unknown de-

-light, Au - rora discovers the Treasure.

-light, Au - rora discovers the Treasure.

Let us never Repine,
 Whilst brisk Wenches and wine,
 Makes the Brims of our lives run over,
 Leave the How, and the What
 To the Pollitick Sott,
 And the When, to the Fool of a Lover.

Thus we're free from all Cares,
 Of Taxes and Warrs,
 And know not the Name of dull Sorrow,
 Ev'ry Purse is our Prey,
 Which we spend in a Day,
 And we ne'er take care for to morrow.

An Epithalamium. Composed by M^r. Cook.

Joy to the Hap - py Pair thus
Joy to the Hap - py hap - py Pair thus

blest, thus blest you are in Hymen's Joys. Joys. May you live
blest thus blest you are in Hymen's Joys. Joys. May you live

long from Year to Year, And by Enjoyments prove more dear.
long from Year to Year, And by Enjoyments prove more dear.

May you live long from Year to Year, and by Enjoy -
May you live long from Year to Year, and by Enjoy -

ments prove more dear, dear.
ments prove more dear, dear.

Come Nymphs and Shepherds Come sport and
Come Nymphs and Shepherds Come sport and
Come Nymphs and Shepherds Come sport and

play, and all all all all like us keep Holyday, Come Nymphs and
play, and all all all all like us keep Holyday, Come Nymphs and
play, and all all all all like us keep Holy-day, Come Nymphs and

Chorus
for 3 Voices.

Shepherds come sport and play, and all, all, all, all like us keep
 Shepherds come sport and play, and all, all, all all like us keep
 Shepherds come sport and play, and all, all all all like us keep
 Holy - day, let's dance and sing and sport and play, and all, all like
 Holy - day, let's dance and sing and sport and play and all, all like
 Ho - ly - day, let's dance and sing and sport and play, and all all like
 us keep Holyday, let's dance and sing and sport and play, and
 us keep Holyday, let's dance and sing and sport and play, and
 us keep Ho - ly - day, let's dance and sing and sport and play, and
 all all like us keep Ho - ly - day.
 all all like us keep Ho - ly - day.
 all all like us keep Ho - ly - day.

The Blind Beggar's Song.

Compos'd for 3 Voices by the late famous M^r Henry Purcell.

A Poor Blind Woman, that has no Sight at all I pray pity the
 A Poor Blind Woman, that has no Sight at all, I pray pity the
 A Poor Blind Woman, that has no Sight at all, I pray pity the
 Blind. A poor Blind Woman.
 Blind, A Poor Blind Woman.
 Blind. A Poor Blind Woman.

Set by M.^r Gillier.

Ever bloo . . . ming happy fair, ever bloo . . . ming happy fair, could the

Ever bloo . . . ming happy fair, ever bloo . . . ming happy fair, could the

5 6 6 4 * 3

graces of my song express thy Cha . . . ms and lovely Air, could if graces of my song express thy

graces of my song express thy Cha . . . ms and lovely Air, could if graces of my song express thy

* 3 7 * 6 5 *

Cha . . . ms and lovely Air, the Magick of thy Voice & Tongue. Next in Beauty I

Cha . . . ms and lovely Air, the Magick of thy Voice and Tongue. Next in Beauty

* b * * 6 4 * 3 1 2 *

should be I should be prais'd ador'd, I should be prais'd ador'd and lov'd, and lov'd like

I should be, I should be, prais'd, ador'd I should be prais'd ador'd and lov'd like

* 7 * * 5 5 6 4 3

thee. I should be prais'd I should be prais'd, I should be prais'd ador'd ador'd ador'd & lov'd like thee and

thee I should be prais'd, a dor'd, a dor'd, I should, I should be prais'd, prais'd, prais'd, ador'd and

6 6 5 6 5 6 5 6 5 6 7 6 7 6 *

lov'd like thee, I should be prais'd, a dor'd, ador'd, ador'd and lov'd like thee and lov'd like thee.

lov'd like thee, I should, I should be prais'd, prais'd, prais'd ador'd and lov'd like thee.

4 * 3 6 5 6 5 6 7 6 7 6 * 4 * 3 0

A Dialogue between Mars and Venus. Set by M^r. John Eccles.

How sweet, how sweet how lovely when return'd, how
How sweet, how sweet how lovely when return'd,
sweet how lovely how lovely when return'd is the dear - - - r, is the
how lovely how sweet how lovely when return'd, is the dear is the dear dear Ob.
dear dear Ob - - - je - ct is the dear, is the dear dear Object
je - ct, is the dear dear Object, is the dear, the dear dear Object
whom we mourn'd, recruited Fires more fiercely warm, and Absence light-
whom we mourn'd, recruited Fires more fiercely fiercely warm, and Absence
ens hightens hightens ev'ry, ev'ry Charm, the Blessing that a while was lost,
hightens hightens ev'ry, ev'ry Charm, the Blessing that a while was lost,
when 'tis regain'd is valu'd valu'd most. My Dear, my Dear, my Life, my Joy, my
when 'tis regain'd is valu'd valu'd most. My Dear, my Dear, my Life, my Joy my
Soul, my Heav'n my Love. Oh my dearest, dearest Mars.
Soul my Heav'n my Love. Oh my dearest dearest Love

A Two Part Song.

Whilst Health and bloom... ing Youth com-bine

Whilst Health and bloom... ing Youth combine Whilst

Whilst Health and bloom... ing Youth combine, Be-

Health and bloom... ing Youth combine, begin, dear

gin dear Friend, dear Friend, begin dear Friend, dear Friend, be-

Friend, dear Friend be- gin dear Friend dear Friend dear Friend, be-

gin to live, make this Obliging, this obliging Minute thine, lest Fate no

gin to live make this obliging, obliging Minute thine, lest Fate no

more, no, no, no, more shoud give, make this obliging, this obliging Minute

more, no, no, no more shoud give make this obliging obliging Minute

thine lest Fate no more no, no, no, no, no, no, no, no more shoud give.

thine, lest Fate no more, no more no, no, no, no, no, no, no, no more shoud give, lest

lest Fate no more, no, no, no, no, no, no, no, no more shoud give.

Fate no more, no more, no, no, no, no, no, no, no more shoud give.

Set by M^r. Leveridge.

11

The Time kind Heaven, kind Heaven to us doth lend in Mirth in

The Time kind Heaven to us doth lend in

Mirth in Mi. . . . rth we shoud employ, in

Mirth in Mi. . . . rth we shoud employ, in

Mi. . . . rth we shoud employ, the peevish, peevish Dotards

Mi. . . . rth we shoud employ, the peevish, peevish Dotards

discommend, the Bli. . . . so they can't enjo

discommend, the Bli. . . . so they can't enjo

y, discommend, discommend the Bliss they can't en-

discommend the Bliss they can't en-

joy, discommend, discommend the Bliss they can't enjoy.

joy, Discommend the Bliss they can't enjoy.

A Two Part Song.

Earth's Treasure, Loves Delight, sweet Harmony

Earth's Treasure, Loves Delight, sweet

Earth's Treasure, Loves Delight, sweet Harmony, Earth's Treasure Loves De-

Harmony, Earth's Treasure, Loves Delight, sweet Harmony, Earth's Treasure Loves De-

light, sweet Harmony, Lillies and Roses strive for Victory. In your fair

light, Sweet Harmony, Lillies and Roses strive for Victory, In your fair

Structure Nature doth im-part, Such wondrous Beauty there's no Need of Art.

Structure Nature doth im-part, Such wondrous Beauty there's no Need of Art.

In your fair Structure Nature doth impart, Such wondrous Beauty there's no Need of Art.

In your fair Structure Nature doth impart, Such wondrous Beauty there's no Need of Art.

Angelick Creature your Attractive Eyes, your Attractive Eyes, beggars the Rich and capti-

Angelick Creature, your Attractive, Attractive Eyes, beggars the Rich and capti-

Compos'd by M^r Marshall.

13

vates the Wife. Eager Desires of your surprizing Charms, Transports my Soul, my Soul my

vates the Wife. Eager Desires of your surprizing Charms,

Soul in-to your lovely Arms; Transports my Soul, transports my Soul in - to your

transports my Soul in - to your lovely

love ly Arms, your lovely Arms, into your love ly lovely Arms.

Arms your lovely Arms your lovely Arms. into your lovely lovely Arms.

Heavn sure is there, if Heavn on Earth can be Delights that ravish, Charming Extasy.

Heavn sure is there if Heavn on Earth can be; Delights that ravish, Charming Extasy.

Arise bright Cinthia then enjoy your Day, Youth Love and Beauty will in Time decay, A

Arise bright Cinthia then enjoy your Day, Youth Love and Beauty will in Time decay, A-

rise bright Cinthia then enjoy your Day, Youth Love and Beauty will in Time decay.

rise bright Cinthia then enjoy your Day, Youth Love and Beauty will in Time decay.

The true Britton. A two part Song?

Set by
Mr
Lampe

Come Drawers more Wine, let us have tother Quart w^t Milk Sops are
Come Drawers more Wine let us have tother Quart
we what Milk Sops are we w^t Milk sops are we its too soon for to part
what Milk sops are we w^t Milk sops are we its too soon for to part
to y^e King Prince & Duke full Bumpers are due lets drink to the glory lets
to y^e King Prince & Duke full Bumpers are due lets drink to the glory lets
drink to y^e glory lets drink to y^e glory of great Brittain too to Vernon &
drink to y^e glory lets drink to y^e glory of great Brittain too to Vernon y^e
great a fresh Bumper must be who so bravely maintains our Right on y^e
great a fresh Bumper must be who so bravely maintains our Right on y^e
Sea y^e his conquering Arms good supplies may obtain to humble y^e Spani^d &
Sea y^e his conquering Arms good supplies may obtain to humble y^e Spani^d &
Seize on new Spain y^e our trade may increase & wealth may abound & with
Seize on new Spain y^e our trade may increase & wealth may abound & with
happinefs King & people be Crown'd that our trade may increase and
happinefs King & people be Crown'd that our trade may increase and
wealth may abound & with happinefs King & people be Crown'd
wealth may abound & with happinefs King & people be Crown'd

A Bacchanal.

15

The Words by M^r Leveridge. The Musick by M^r Handel.

Bacchus God of Mortal Pleasure, ever, ever, ever, ever, ever, ever, ever, ever give me

Ring and call the drowsy Waiter, Ring, Ring

thy dear Treasure, how I long for tother Quart. hither, hither, hither.

Ring, Ring, hither since it is no later, why should good Companions part.

hither, hither, hither, hither, hither, hither since it is no later, why should good Companions part

Whip a Shilling, follow, follow, follow, follow, follow, follow, follow, follow,

He that's willing Here, here, here, here,

follow this Example round, If you'd wear a lib'ral Spirit, Drink, Drink, Drink,

follow this Example round. Put about, about, about, about, about, a

Drink, Put about the Gen'rous Claret, after Death no Drinking found.

bout, about, about, about the Gen'rous Claret, after Death no Drinking found.

A DIALOGUE between Thyrsis and Iris.

Fair IRIS and her Swain, were in a shady Bowr, where THYRSIS long in vain had

fought the hap - py hour; at length his hand advancing up on her Snowy Breast, he

Laid; O kiss me lon - ger, and lon - - - ger yet, and lon - - - ger if

you will make me bl - ss'd. An ea - sy yeilding Maid, by trusting is un -

done; our Sex is re - betray'd by grant - - - ing Love too soon; if you desire to

gain me, your suff' rings to re - dress, prepare to Love me longer, and lon - - ger yet and

lon - - - ger, before you shall possess: The little care you show, of all my

sorrows past, makes Death appear too flow, & Life too long to last; Fair IRIS kisses me

kindly, in pity of my Fate, and kindly still, and kind - ly still before it be too late. You

The musical score is written for two voices, Thyrsis and Iris, in a grand staff format. The key signature is one flat (B-flat), and the time signature is common time (C). The score consists of nine systems, each with a vocal line and a piano accompaniment line. The lyrics are written below the vocal line. The piano accompaniment includes various musical notations such as notes, rests, and ornaments. The lyrics are: Fair IRIS and her Swain, were in a shady Bowr, where THYRSIS long in vain had fought the hap - py hour; at length his hand advancing up on her Snowy Breast, he Laid; O kiss me lon - ger, and lon - - - ger yet, and lon - - - ger if you will make me bl - ss'd. An ea - sy yeilding Maid, by trusting is un - done; our Sex is re - betray'd by grant - - - ing Love too soon; if you desire to gain me, your suff' rings to re - dress, prepare to Love me longer, and lon - - ger yet and lon - - - ger, before you shall possess: The little care you show, of all my sorrows past, makes Death appear too flow, & Life too long to last; Fair IRIS kisses me kindly, in pity of my Fate, and kindly still, and kind - ly still before it be too late. You

fondly court your Blifs, and no advances make 'tis not for Maids to give, but tis for Men to.

6 6 7 5 6 4 *

take: So you may kifs me kindly, and kindly still and kindly, and I will not rebell, but do not kifs and

* 4 6 7 6 4 6 3 4 4 3 6

tell, but do not kifs and tell, no ne-ver kifs and tell. And may I kifs you

b * * 6 4 *

Yes you may kifs me kindly and kindly still and kindly still and kindly and I will not re -

kindly, and kindly still, and kindly, and will you not re - bell. And

* 6 * * * b 4 5 7 6

- bell Yes you may kifs me kindly still and kindly still and I will not rebell but do not kifs

may I kifs you kindly, and kindly still, and kindly still, and you will not re - bell.

* b * b * 5 *

tell but do not kifs and tell, no, no, no, no, no, no, no, no, no, no, no,

No, no, no, no, no, no, I'll ne ver kifs and tell, no, no, I'll never kifs tell, no, no, no, no,

b * * *

no I'll never, never, never, no, never, never, never, no, never kifs and tell.

no, no, no, no, I'll ne - ver, never, never I'll never, never, never kifs and tell.

5 4 3 * 5 4 5 6 6 5 *

CHORUS

Thus at the height we Love and live and

Thus at the height we Love and live and

fear not fear not, to be Poor; We give, and we

fear not fear not, to be Poor; We

give, we give and we give, we give and we give, till we can give no

give and we give, we give and we give, and give, till we can give no

more: But what to day, will take a - way to morrow, to

more: But what to day, will take a - way to morrow, to

mor - row will re - - store.

mor - row will re - - store.

end with the ut strain

A Two Part Song on a Bowl of Punch.

Within Compass of the Flute.

The Jol...ly Bowl does glad my soul, The flow...ing

The Jol...ly Bowl does glad my soul, The flowing

Liquor cheers my Heart. I re...vel free from all Con-

Liquor cheers my Heart. I re...vel free from all Con-

troul, 'Tis this that does im-prove all Art.

troul, 'Tis this that does im-prove all Art.

2

The Miser may be pleas'd with Gold,
 The sporting Beau with pretty Lads;
 But I'm best pleas'd when I behold,
 The Nectar sparkling in the Glass.

A two Part Song.

Were I to choofethe grea test Blifs, were I to chooe the grea - test Blifs, that

Were I to choofe were I to choofe the grea - - - test Blifs that

6
4 5 6 6 5 6 5 6 6

e're in Love was known; twoud be the highest of my Wifh, ten jo

e're in Love was known; twoud be the highest of my Wifh, ten jo

7 6 5 6 6

--- y your Heart a - lone: Kings might pos-fefs their Kingdoms free, and

--- y your Heart a - lone: Kings might pos-fefs their King doms free, and

6 7 6 6

Crowns un-en-vy'd wear; they shoud no Ri-val have of me,

Crowns un-en-vy'd wear, they shoud no Ri-val they

4 3 6

Set by H. Purcell

21

no no they shoud no Ri-val have of me, might I reign

shoud no Ri-val have of me, no, no, might I reign

5 6

Monarch there; they shoud no Ri-val have of me, no, no,

Monarch there; they shoud no Ri-val have of me, no, no, they

4 3 6 5 4 3 6 5 6

they shoud no Ri val, they shoud no Ri-val have of me, might

shoud no Ri val, they shoud no Ri-val ha - - - ve of me, might,

4 3 6 6 5 6 5 4 3 4 3

I reign Mo-narch there.

I reign Mo-narch there.

6 6 6 5 4 3

A Loyal Song.

Sung at the Theatres Royal.

for two Voices.

God save great George our King, Long live our noble King,
 God save great George our King, Long live our noble King,
 God save the King. Send him vic-tori-ous, happy and glo-rious,
 God save the King. Send him vic-to-rious happy and glo-rious,
 long to reign o-ver us, God save the King.
 long to reign o-ver us, God save the King.

2

O Lord our God arise,
 Scatter our Enemies,
 And make them fall:
 Confound their Politicks,
 Frustrate their knavish Tricks,
 On thee our Hopes we fix,
 God save us all.

3

Thy choicest Gifts in Store,
 On George be pleas'd to pour,
 Long may he reign;
 May he defend our Laws,
 And ever give us Cause,
 With Heart and Voice to sing,
 God save the King.

Flute

God save the King. long to reign o-ver us, God save the King.

And in each track of Glo - ry, since, And in each track of

And in each track of Glo - ry, since, of

Glo - ry, since, for their lov'd Country, or their Prince.

Glo - ry, since, for their lov'd Country, or their Prince.

Princes that hate, that hate Romes Tyranny, and join the Nations right, with their own

Princes that hate, that hate Romes Tyranny, and join the Nations right, with their own

Royalty, none were more ready, none were more ready, none, none, none, none,

Royalty, none, none, none, none, none were more, none were more ready,

none were more ready in distress to save, no none were more Loyal, none, none, none, none,

none were more ready in distress to save, none were more Loyal, none, none, none, none

none, none, none, none, none were more Loyal, none none more Brave.

none, none, none, none, none were more Loyal, none, none more Brave.

A two part Song: Set by M^r Purcell

Dulcibella, Dulcibella, when ere I sue for a Kifs: Dulci-bella, Dulcibella, when

Dulci-bella, Dulcibella, Dulci-

ere I sue for a Kifs, re - fusing the Blifs, cry's no, no, no, no, cry's no no no

- bella, when ere I sue for a Kifs, re - fusing the Blifs, cry's no, no, no, no, cry's

no, leave me, leave me, leave me A-lexis, ah! what would you do? ah! what would y

no, no, no, no, leave me, leave me Alexis ah! what would you do? what would y, ah!

ah! what would you, what would you do? When I tell her I'll

what would you, what would you, what would you do? when I tell her I'll go, still she crys no no,

go, still she crys no, no, no my A-lix-is, no, no my Alex-is, ah! Tell me not,

no, no, no, no, no, no my A-lix-is, no, no my Alex-is, ah! tell me not,

tell me not fo, ah! ah! ah! tell me not tell me not fo.

tell me not fo, ah! ah! ah! tell me not fo, ah! tell me not fo.

The Words by M. Henly

25

Tell me fair one, tell me fair one, tell me why, why fo coming, why, why, why fo coming, why fo

Tell me fair one, tell me fair one, tell me why, why, why, why fo coming, why, why, why fo

coming, why fo fhy; why fo kind, fo kind, fo kind, and why, and why fo

coming, why, why, why fo fhy, why fo kind, fo kind, fo kind, and why fo coy, and why fo

coy: tell me fair one, tell me fair one tell me, tell me why, you'l neither let me Fig -

coy: tell me fair one, tell me fair one, tell me, tell me why, you'l neither let me Fig -

ht nor fly: tell me fair one,

ht nor fly: tell me fair one,

tell me fair one, tell me why, you'l neither let me li -

tell me fair one, tell me why, you'l neither let me li -

ve, you'l neither let me li - - - ve nor Dye.

ve, you'l neither let me li - - - ve nor Dye.

Fingerings: 6 7 5 # 6 9 7 5 7 4 3 5 # # 7 # 5 # # b 7 7 6 5 7 6 6 7 6 6 7 5 # 6 7 6 # 4 5 8 7 # 5 6 6 6 6 4 3 5 6 # 3 4 # 6 7 6 # 5 6 7 # # 7 # 7 # 6 4 5 6 4 5 6 #

A Two Part Song. The Words and Musick by M^r. Leveridge

Cupid my Pleasure, soft Love I thee implore Soft Love, Soft Love I

Bacchus my Treasure, Brisk Wine I will adore, Brisk Wine, Brisk Wine, brisk Wine I

thee implore, soft Lo... ve, soft Love I thee implore. Give me a beautiful

will adore Brisk Wi... ne, brisk Wine, brisk Wine I will adore. Fill me a

Beautiful Maid, To bless my longing Arms, without thy Joy, Life soon would cloy, Life

Bumper of Red, In that I view all Charms, the no-ble Juice, will Mirth pro-duce, will

soon would cloy, and grow a meer Disease, The drunken Set, that swills his Gut, may

Mirth pro-duce and give us Ease. The sneaking Fool, Proud Woman

court and hug his Glass Lo... ve grant me but the fair, no o-ther

Tool is but an Asse Wi... ne frees us from all Care, Then bring a-

Bliss I ask, Lo... ve grant me but the fair, no other Bliss I ask.

nother Flask Wi... ne frees us from all Care, Then bring another Flask.

27

This is a musical score for a hymn, featuring two systems of music. The first system is for the hymn 'Come let us agree', and the second system is for 'There are pleasures di-vine'. Each system consists of a vocal melody (treble clef) and a bass line (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The lyrics are written below the notes, with some words hyphenated across lines. The score includes various musical notations such as notes, rests, and bar lines. There are also some numerical figures (6, 5, 6, 6, 6, 6) written below the bass line in the first system, and (5 6, 6 6, 6 6, 6 7, 4 4) in the second system. The score ends with a double bar line and repeat signs.

Come let us a-gree, come let us a-gree, come let us agree, come, come, come, come, come, come,
 Come let us a - gree come let us a gree come, let us a gree, come, come, come, come,
 come, come, come, let us a - gree, come, come, come, come, come, come, let us a gree
 come, come, come, let us a - gree, come, come, come, come, come, come, come, let us a gree
 There are Pleasures di - vine, there are pleasures di - vine, in Love & in Wine, in
 There are pleasures di - vine in Wine and in Love, in Wine & in
 Love and in Wine, there are pleasures di - vine, in Wine & in Love in Love, and in Wine, in
 Love there are pleasures are pleasures di - vine, in Wine & in Love, in Love and in Wine, in
 Wine and in Love, in Love and in Wine.
 Wine and in Love, in Love and in Wine.

A two part Song Set by M^r. Purcell

As *A-mo-ret* and *Thir-fis* lay, as *A-mo-*
A-mo-ret and *Thir-fis*.

5 6 2 4 6 6

ret, as *A-mo-ret* and *Thir-fis* lay: Melt-ing.
 lay as *A-mo-ret* and *Thir-fis* lay: Melting.

* 7 9 8 6 4 5 *

melting, melting, melt-ing the Hours in gen-tle
 melting, melt-ing the Hours in gen-tle

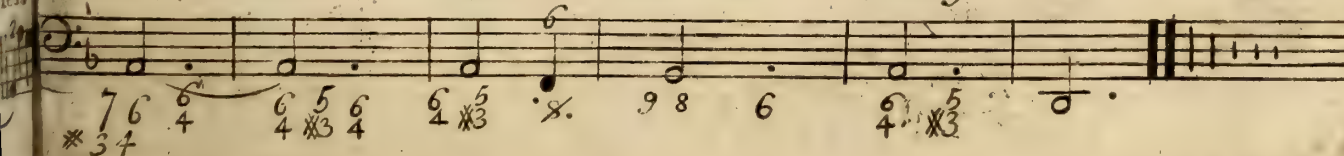
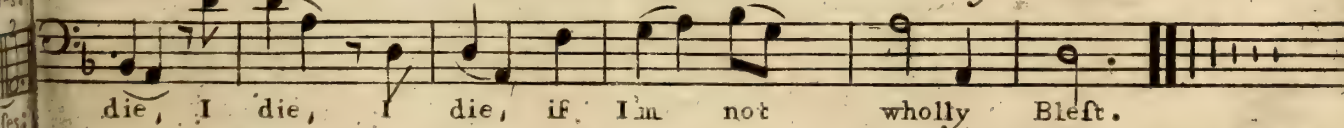
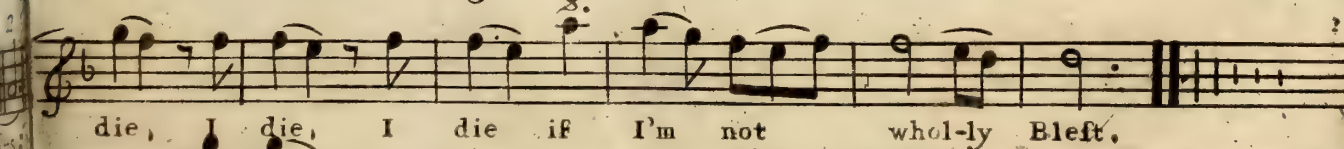
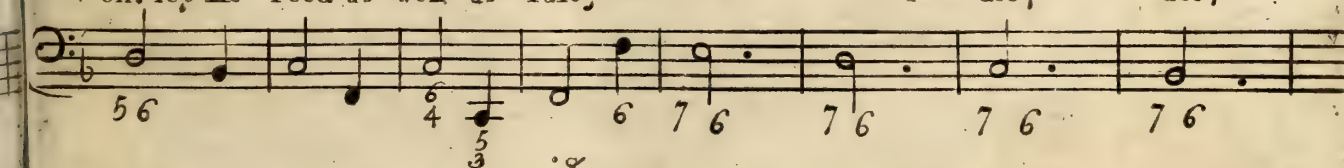
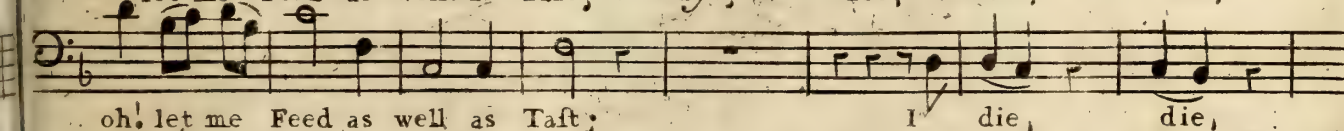
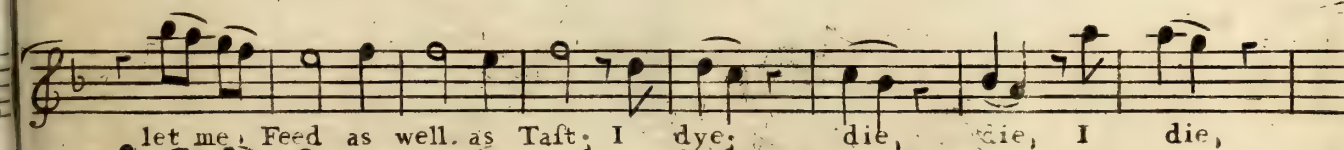
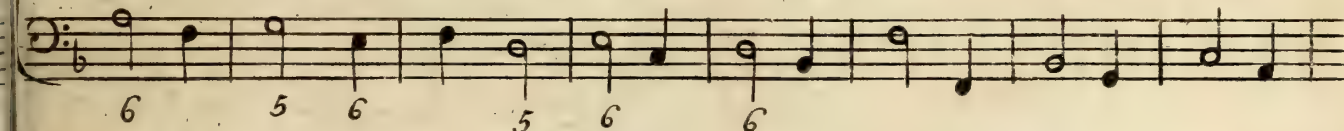
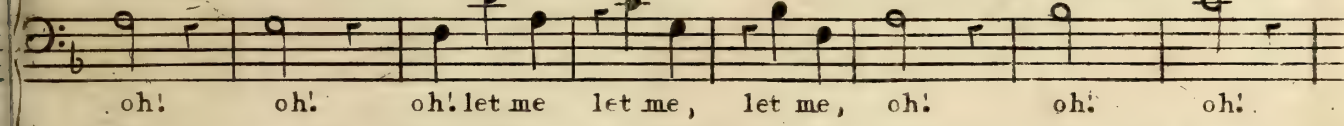
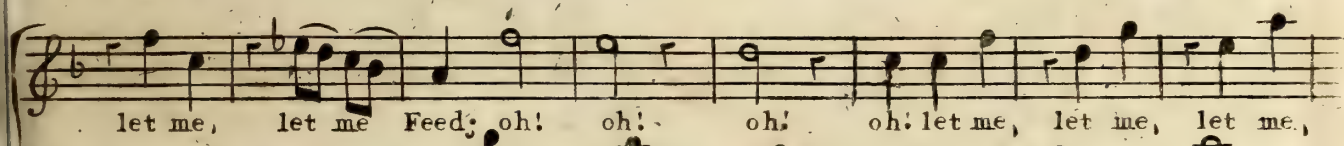
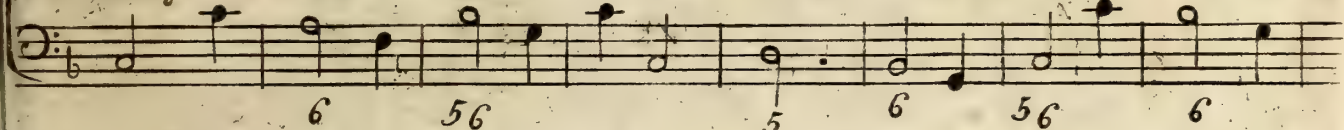
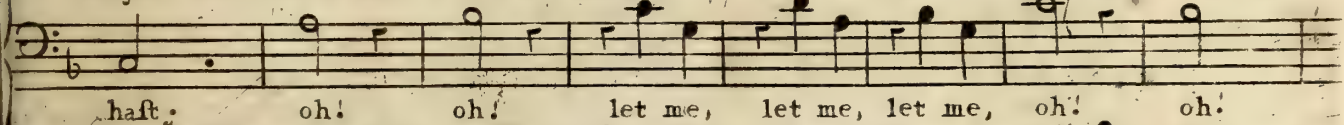
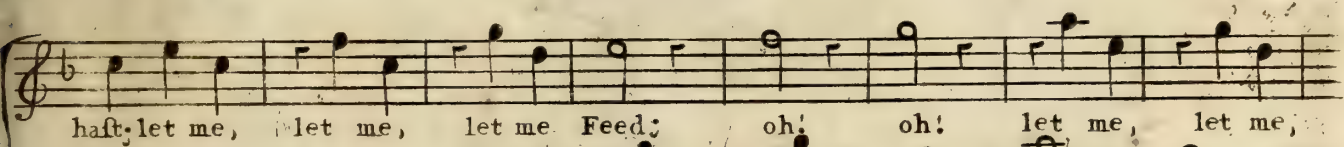
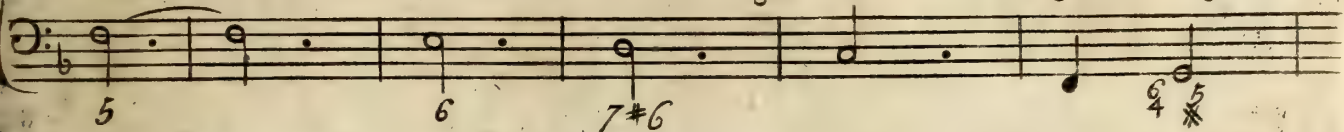
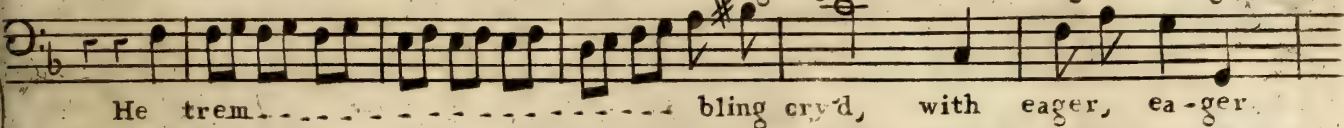
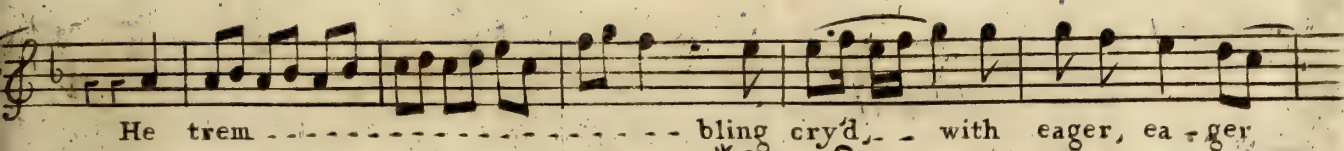
* 3 4 b3 7 b5 6 b7 5 6 7 6

Play: Joyning, joyning, joyning Fa-ces; Mingling Kif-fes,
 Play: Joyning, joyning, joyning Fa-ces; Mingling.

* * 3/2 * 3

mingling Kif-fes, mingling Kif-fes, and exchange-ing harmlefs Blif-fes:
 Kiffes, mingling Kif-fes, mingling Kiffes and exchangeing harmlefs Blif-fes:

5 * 3 6 * 5 4 5 *



*Sung by M^r Cook & M^r Newberry at y^e new Theatre
Set by M^r John Eccles.*

The lou . . d, the lou . . d Ala . . .
The lou . . d A-la . . .

rms of War must cease, hush'd, hush'd, hush'd by the sof . . ter Charms of Peace hush'd,
rms of War must cease, hush'd, hush'd hush'd by the sof . . ter Charms of Peace, hush'd,

hush'd by the sof . . ter Charms of Peace, Peace the Conqueror's truest Gain, Peace y^e
hush'd by the sof . . ter Charms of Peace, Peace the Conqueror's truest Gain, Peace y^e

Conqueror's truest Gain, with him returns, to bless his Native Plain, yet see
Conqueror's truest Gain, with him returns to bless his Native Plain. Yet

see with Mars see Bel-lo-na here, to grace his Tri . . .
see, see with Mars Bel-lo-na here, to grace his Tri . . .

. umph we appear to grace his Triumph we appear. Yet see
umph we appear, to grace his Triumph we appear Yet

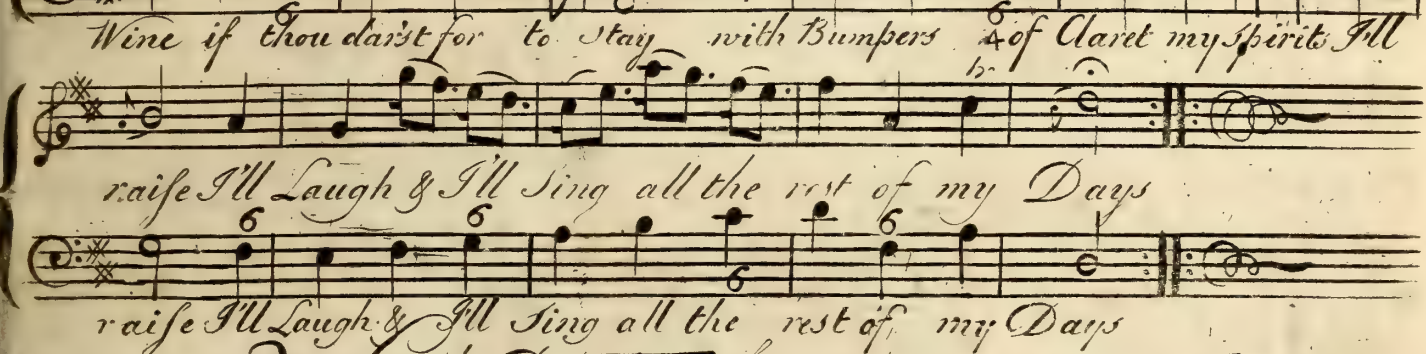
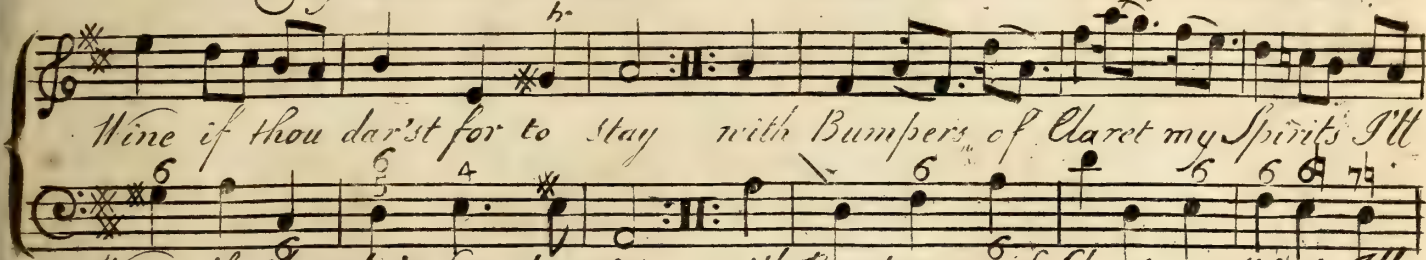
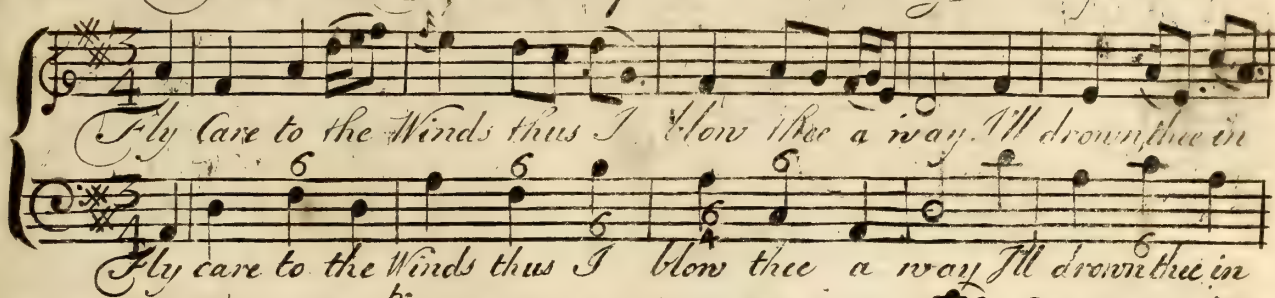
see with Mars Bellona here, to grace his Triumph we appear, to
see with Mars Bellona here, to grace his Triumph we appear to

grace his Triumph we appear, to grace his Tri . . . umph we appear
grace his Triumph we appear, to grace his Tri . . . umph we appear.

The Power of Drinking

31

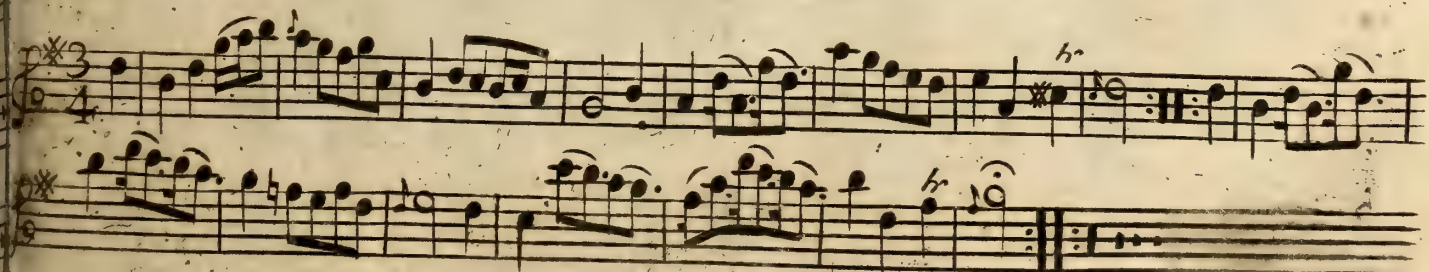
Set by
Mr Lampe



2. God Bacchus this moment adopts me his Son,
And inspir'd, my Breast glows with Transports unknown,
The Sparkling Liquor a new Vigour Supplies,
And makes the Nymph kind, who before was too wise.

3. Then dull Sober Mortals! be happy as me,
Two Bottles of Claret will make us agree,
Will open your Eyes to see Phillis's Charms,
And her Coyness wash'd down, she'll fly ^{soon} to your Arms.

Flute



A Dialogue in the third Act of the Island Princess, Set by Mr Leveridge and Sung
him and Mr Pate.

Hold, hold, John e're you leave me, etroth I will know, whether so smugg'd up, whether so
smugg'd up thus early you Go. With clean hands, and face, your best band with a Lace, your
sunday's aparell when you should go Plough, so trim, so trim, none would think you a Married ma
now. But John e're you leave me, John e're you leave me, etroth I will know, whether so smugg'd up
whether so smugg'd up thus early you go. Go Joan go I won't tell you, I won't, I won't, I won't
tell you, to lead a sweet Life, I've learnt of my betters to steal from my Wife, mayhaps with
Neighbour, Ile Dust it away. Perhaps play at Putt or some other such Play, I Guess, I
Guess at what game you'd be playing to, Day. Don't plague me, Don't plague me the Divills in wom
think I tell the Joan, I tell the Joan I'm going, I'm going to Drink.

Come prethee Don't think prethee don't think that I've no more grace, nay go, nay go, nay
 go or Ile hit the a Downe in the Face, you Ile find somebody then shall strike in your place.
 Why should you dene me, why should you dene me, I never I never did you, because I aint new be-
 cause I aint new you wont give me, wont give me my Due, But troth if you wont but troth if you wont a-
 nother, another shall Doe. If thus if thus if thus you ere doe, Oh how Ile belabour, Oh how Ile be-
 labour your Booby and you. If thus if thus you ere Doe, Oh how Ile belabour, Oh how Ile belabour your
 Trollop and you He Oh how Ile belabour, Oh how Ile belabour your Trollop your
 Oh how Ile belabour Oh how Ile belabour your Booby Oh how Ile belabour your
 Trollop your trollop, your trollop your trollop your trollop and you: S: and you, and you your
 Booby and you your booby, your booby, your booby and you and you, and you, your
 trollop your trollop and you, Well John doe not goe, and I wont doe soe doe not goe doe not
 booby your booby and you.

Cryes

goe my Joney, my Dear, my Dear my precious my hony. Oh pra

He
do not goe, and I won't I won't, I won't doe soe. Ods nigs by that buss, that buss I'm in

vigild to stay. Come Joan, come, come, come, come, come and spoil me from straying to day.

Come John gi'v's thy best hand and lend me thy hand.
Here Joan take my best Band and give me thy hand. Here take my best hand.

and lend me thy hand, and lend me, and lend me, and lend me thy hand.
give me thy hand, and give me, and give me thy hand. and give me thy hand. thus tis with you women,

'tis just so with you men, when are you fall out, when are you fall out it is to fall in a
when are you fall out, it is to fall in, it is to fall in to fall in a

-gain, it is to fall in, it is to fall in, to fall in, to fall in to fall in again.
-gain, when are we fall out, when are we fall out, it is to fall in again.

A Two Part Song, in the Play call'd Harry y^e Fifth.

Fill, fill, fill, all the blaspas fill 'em high, fill 'em high Drink

Fill fill fill all the blaspas, fill 'em high, fill 'em high

drink, drink, drink, drink, drink, drink, drink and desye all Pow'r but Love, Love. all, all, all, all,

Drink, drink, drink, drink, drink, drink and desye all Pow'r but Love, but Love, but Love, but

all, all all Pow'r but Love desye all, all, all, all, all, all, all, all, Pow'r but Love. Love.

Love, desye all Pow'r but Love, desye all, all, all, all, all, all, all, all Pow'r but Love. Love.

Wine, Wine, Wine, Wine, gives the Slave his Liberty, but Love, but Love makes a Slave of

Wine, Wine, Wine, Wine gives the Slave his Liberty. but Love, Love makes a Slave of

Thund'ring Jove. Wine gives the Slave, Wine gives the Slave his Liberty, but Love, but

Thund'ring Jove. Wine gives the Slave, Wine gives the Slave his Liberty. But Love

Love makes a Slave of Thu...nd ring, thundring Jove. of

Love makes a Slave of Thu...nd ring thund'ring Jove. of

Set by M^r John Eccles.

37

Thun... dring, thund'ring Jove, Jove.

Thun... dring, thund'ring Jove, Jove.

Drink away, drink, drink, drink away, make a Night of the Day, tis Nectar, tis

Then drink, drink away, drink, drink, drink, drink, drink away, make a Night of the Day, tis Nectar tis

Nectar, tis Liquor divine, the Pleasures of Life, free from Anguish and Strife, are owing to Love, to Love and good

Nectar, tis Liquor divine. the Pleasures of Life, free from Anguish, Strife are owing to Love and good

Wine and good Wine, to Love & good Wine, are owing, are owing to Love and good Wine are owing to Love, to

Wine to Love and good Wine, and good Wine, are owing to Love and good Wine and good

Love and good Wine, are owing are owing to Love and good Wine, are owing to Love to Love and good

Wine. and good Wine, are owing to Love and good Wine and good Wine.

Wine, are owing are owing to Love and good Wine, are owing, are owing to Love and good Wine Wine.

and good Wine, are owing to Love and good Wine, are owing, are owing to Love and good Wine Wine.

38
A Dialogue in the 4th Act of the 2^d Part of Don Quixot

He
Since Times are so bad I must tell you Sweetheart, I'm thinking to leave off my Plough and

Cart, and to the fair Ci - ty a Journey will go, to better my Fortune as other Folks do. I in

some have from Ditches, and coarse Leather Breeches, been rais'd, been rais'd to be Rulers & unlearn'd in

Riches: Prithce come, come, come, come from thy Wheel, prithce come, come, come, come from thy

Wheel, for if Gypsies don't lye, I shall, I shall be a Governour too e'er I dye Ah! Collin

Ah! Collin by all, by all thy late doings I find, with Sorron and Trouble, with Sorron and

Trouble the Pri - de of thy Mind, Our Sheep now at Random disorderly run, and now, and now Sunday

Sacket goes every Day on. Ah! what dost thou, what dost thou, what dost thou mean, Ah! what dost

He
what dost thou, what dost thou mean. To make my Shoes clean, and foot it, and foot it to

Set by M^r Henry Purcell.

39

She
 court, to the King and the Queen, where shewing my Parts I Preferment shall win. *Fye fye fye fye fye fye*
fye fye fye fye, 'tis better, 'tis better for us to plough and to spin, for as to the Court when thou
 happen'st to try, thoult find nothing got there, unless thou can'st buy: For Money the Devil, the Devil and
 all's to be found, But no good Parts minded, no, no, no, no good Parts minded without the good Pound.
He
 Why then I'll take Arms, why then I'll take Arms, I'll take Arms, and follow, and follow Alarms, hunt
She
 Honour that now a days plaguely charms. And so lose a Limb by a Shot or a Blow, and
 curse thy self after for leaving, for leaving the Plough. Suppose I turn Gamester
She
 So cheat and be bang'd. What think'st of the Road then; The Highway to be hang'd.
He
 Nice pimping however yields Profit for Life. I'll help some fine Lord to another's fine Wife.

She

That's dangerous too amongst the Town Crew, for some of them will do the same thing by you and

then I to Luckhold you may be drawn in, faith Collin tis better I sit here and spin, faith

Collin tis better I sit here and spin. Will nothing prefer me, what think'st of the Law.

Oh! while you live Collin keep out of that Paw. I'll cant and I'll pray. Ah! there's nought got

Ah! there's nought got that Way, there's no one minds now what those Black Cattle say. Let

all our whole Care be our Farming Affair, To make our Corn grow and our Apple Trees bea

Ambition's Ambition's a Trade a Trade no Contentment can show, so I'll to my Distaff

Ambition's Ambition's a Trade no Contentment can show.

Ambition's Ambition's a Trade a Trade no Contentment can show, no, no, no

I to my Plough

Ambition's Ambition's a Trade no Contentment can show

[illegible]

⁴²
*To Arms, and Britons strike home. Set by M^r H. Purcell.
Within Compass of the Flute.*

To Arms, to Arms, ms, to Arms, to Arms,
To Arms, to Arms, ms to
. . . ms to Arms, to Arms, ms, to
Arms, to Arms, ms, to Arms to Arms,
Arms, to Arms, ms, your Ensigns strait display.
Arms, to Arms, to Arms, to Arms, ms your Ensigns strait display
now, now, now, now, now, now, now, now, now, now, now, Set the Battle in Array.
now, now, now, now, now, now, now, now, now, now, now, Set the Battle in Array.
The Oracle for War declares, for War declares, Success depends, Success depends up-
The Oracle for War declares, for War declares, Success depends, Success depends on
on our Hearts & Spears, the Oracle for War declares, for War declares, Suc-
cess depends, Success depends upon our Hearts and Spears.
cess depends, Success depends upon our Hearts and Spears.
Britons strike home, revenge, revenge, your Country's Wrongs. Fight
Britons strike home, revenge, revenge, your Country's Wrongs. Fight
fight and record, fight, fight and record y^e Selves in Druid Songs, fight, fight & re
cord, fight, fight and record, record your Selves in Druid Songs.
cord, fight, fight and record, record your Selves in Druid Songs.

A Two Part Song By M.^r Morgan. ⁴³

By shady Woods and pur... ling Streams and pur...
By shady Woods and purling Streams, and pur...
... ling Streams, I pass my Hours in pleasing, pleasing Dreams.
... ling Streams, I pass, I pass my Hours in pleasing, pleasing Dreams.
And would not for the World be brought, to change my false delightful
And would not for the World be brought, to change my false delightful
Thoughts delight... ful Thoughts de - light - ful Thoughts
Thoughts, de - light - ful light-ful light - ful delightful lightful Thoughts, for
for who alas can hap - py be, that does the Truth of all Things
who for who a-las can hap - py be, that does the Truth of all Things
see, that does the Truth of all Things see.
see, that does the Truth of all Things see.

A three part SONG Set to Musick by M^r Handell

Andante e Staccato

Galatea

Acis

Poly.

The

Flocks shall leave the mountains, the Floods the Turtle Dove, the Nymphs forsake the Fountains, e're

The Flocks shall leave the mountains, the Floods the Turtle Dove, Nymphs forsake

I forsake my Love,

Fountains e're I forsake my Love, the Flocks shall leave the mountains, the Floods the Turtle

The Flocks shall leave the mountains, the

Dove, the Nymphs forsake the Fountains, e're I, e're I forsake my Love,

Floods the Turtle Dove, the Nymphs forsake the Fountains, e're I forsake my Love, e're

Torture

ere I forsake my Love, ere I forsake my Love,

I forsake my Love, ere I forsake my Love,

Fury, Rage, Dispair, I cannot, cannot

The Flocks shall leave the mountains, the Floods the Turtle

The Flocks shall leave the mountains, the Floods the Turtle

bear I cannot, cannot bear, I cannot, cannot bear, Torture, Fury, I cannot, cannot

Dove, the Nymphs forsake the Fountains, ere I for sake

Dove, the Nymphs forsake the Fountains, ere I forsake

bear I cannot, cannot bear, Torture, Fury, Rage dispair I cannot, cannot bear I cannot, cannot

my Love, Not

ere I forsake my Love, Not show's

bear I cannot, cannot bear I cannot, cannot, cannot bear, no, no, I cannot, cannot, cannot bear.

show's to Larks so pleasing, nor Sun - shine to the Bee, nor Sleep to Toyl so easing, as these

to Larks so pleasing, nor Sunshine to the Bee, nor Sleep to Toyl so easing.

dear smiles to me, as these dear smiles to

these dear smiles to me, as these dear smiles to

Fly swift thou massy ruin fly, fly swift thou massy ruin fly, fly,

me, as these dear smiles to

me, as these dear smiles to

fly thou massy ruin fly, thou massy ruin fly, Dye presumptuous

as these dear smiles to me.

as these dear smiles to me.

Acis, dye, presumptuous Acis, dye, presumptuous Acis dye, dye, dye pre.

sumptuous Acis presumptuous Acis dye.

Lochaber. For 2 Voices.

47

Farewell to Lochaber and farewell my Jean, Where heartsome with
thee I have many Day been, for Lochaber no more Lochaber no
thee I have many Day been for Lochaber no more no
more, we'll may be return to Lochaber no more These Tears that I
more, we'll may be, return to Lochaber no more These Tears that I
shed they are a for my Dear, and no for the Dangers attending on
shed they are a for my Dear, and no for the Dangers attending on
Weir, Tho' bore on rough Seas to a far Bloody Shore, may
Weir, Tho' bore on rough Seas to a far Bloody Shore, may
be to return to Lochaber no more.

Tho' Hurricanes rise, and rise ev'ry Wind,
They'll neer make a Tempest like that in my Mind;
Tho' loudest of Thunder on louder Waves roar,
That's nothing like leaving my Love on the Shore.
To leave thee behind me my Heart is fair pain'd,
By Ease that's Inglorious no Fame can be gain'd;
And Beauty and Love's the Reward of the Brave,
And I must deserve it, before I can crave.

Then Glory my Jeany maun plead my Excuse,
Since Honour commands me how can I refuse;
Without it I ne'er can have Merit for thee,
And without thy Favour I'd better not be.
I ode then my Lass to win Honour and Fame,
And if that I should luck to come gloriously hame;
I'll bring a Heart to thee, with Love running o'er,
And then I'll leave thee and Lochaber no more.

An Epithalamium for 2 Voices.

This is the Day. This is the Day.

Sa cred Sa cred to Mirth and Joy. Sa

Sacred to Mirth. Sacred to Mirth, to Mirth and Joy, Sacred to

cred to Mirth and Joy. In which the Hap - py, happy Pair were

Mirth, to Mirth and Joy. In which the Hap - py, happy Pair were

Join'd, the hap - py, hap - py happy Pair were Join'd, let bound

Join'd, the hap - py, hap - py happy Pair were Join'd, let bound.

... less Pleasure, boundless Pleasure Every Soul employ, the Swain is

... less Pleasure, boundless Pleasure Every Soul employ, the Swain is

blest, the Swain is blest, the lovely love - ly Nymph is kind. :S:

blest, the Swain is blest, the lovely love - ly Nymph is kind. :S:

5 6 7 4 5 4 2 6 4 2 6 6 5 4

Set by M^r Carey.

49

Chorus
for three
Voices.

Pass the Glass around with Pleasure, Pass the Glass around with

Pleasure, 'tis the Bride and Bridegroom's Health. Send 'em Blessings without

Measure, Send 'em Blessings without Measure, Honour, Peace, long Life and Wealth.

Honour, Peace, long Life and Wealth, long Life and Wealth. D.C.

50 *A Two Part Song Set by M.^r Michael Wye.*
Within compass of the Flute.

Old Chiron thus preach'd to his Pu-pil A chilles, I'll tell you, I'll tell you young
 Old Chiron thus preach'd to his Pu-pil A-chilles, I'll tell you young
 Gentleman what the Fates Will is, you my Boy, you my Boy must go, must go, the Gods will
 Gentleman what the Fates Will is, You my Boy, you my Boy must go, must go, the Gods will
 have it so, to the Siege of Troy, thence never to return, thence never to return never to re-
 have it so, to the Siege of Troy thence never to return, thence never to re-
 turn, never to return to Greece again, but before those Walls to be slain but before those
 turn, never to return to Greece again, but before those Walls to be slain, but be-
 Walls to be slain, before those Walls, those Walls to be slain.
 fore those Walls to be slain be- fore those Walls to be slain. Let not your noble Courage
 Let not your noble Courage be cast down, Let not your noble Courage
 be cast down, let not your noble Courage be cast down,
 be cast down, Let not your noble Courage, Let not your noble Courage be cast down
 let not your noble Courage be cast down, Let not your noble Courage be cast down,
 but all the while you lye before the Town, drink all the while, drink all the while you
 but all the while you lye before the Town, drink all the while, drink all the while you
 lye before the Town, drink and drive Care away, drink and be merry, you'll ne'er go the
 lye before the Town, drink and drive Care away drink and be merry, You'll
 sooner, you'll ne'er go the sooner you'll ne'er go the sooner to the Stygian Ferry.
 ne'er go the sooner the sooner, you'll ne'er go the sooner to the Stygian Ferry.

A Two Part Song by M^r. H. Purcell.

51

Let Caesar & Urania live, let all Deligh . . . to the

Let Caesar & Urania live . . . Let all Deligh . . . to the

Stars can give, Upon y^e Royal Pair descend. . . let all Deligh . . . to y^e Stars can give, Upon the

Stars can give. . . Upon y^e Royal Pair descend, let all Deligh . . . to y^e Stars can give, Upon the

Royal Pair descend . . . Let Caesar & Urania live, let all Deligh . . . to y^e Stars can give, Upon y^e

Royal Pair descend, let Caesar & Urania live . . . let all all Deligh . . . to y^e Stars can give

Royal Pair descend . . . Let all Deligh . . . to y^e Stars can give, Upon y^e Royal Pair descend, let Discord

Upon y^e Royal Pair descend, let all Deligh . . . to y^e Stars can give, Upon y^e Royal Pair descend, let Discord to the

to the Shades be driv'n, let Discord to y^e Shades be driv'n While Earth & Sky our Song attend and thus our loyal Vows

Shades be driv'n, let Discord to the Shades be driv'n While Earth & Sky our Song attend and thus our

and thus our loyal Vows ascend, O, O, O preserve 'em, Preserve 'em, preserve 'em, Preserve 'em

loyal Vows ascend & thus our loyal Vows ascend, O, O, O preserve 'em, Preserve 'em Preserve 'em, Preserve 'em

Preserve 'em Heav'n O, O, O, O. Preserve 'em preserve 'em, O preserve 'em Heav'n.

Preserve 'em Heav'n O, O, O, O preserve 'em, preserve 'em O preserve 'em Heav'n.

Set by D.^r Green

When with good Wine the Table's crown'd.

And the full Bumper moves around, and the full

When with good Wine the Table's crown'd

Bumper moves around.

When with good Wine the Table's crown'd

Bumper moves around, and the full Bumper moves around.

How brightly do, how brightly

How brightly do the Spirits flow, how brightly

do the Spirits flow, How brightly do the Spirits flow, when with good Wine the Table's crown'd, when

do the Spirits flow.

How brightly do the Spirits flow, the Spi...rits flow..

with good Wine the Table's crown'd full Bumper moves around.

full Bumper

And the full Bumper moves around, and the full Bumper

moves around.

How brightly do the Spirits flow...w the Counte

moves around, how brightly do the Spirits flow the Spirits flow...w the

nance how lovely glow how love...ly glow how lovely lovely glow.

Coun - to - nance how love - ly glow how lovely lovely glow

Beauties may vaunt the Charms of Paint, faint are the Graces these add to the Eyes.
Beauties may vaunt the Charms of Paint, faint are the Graces these add to the Eyes.

Nought but the Bot-tle genuine Charms supplies And gives the
Nought but the Bottle genuine Charms supplies

Cheek a Lustre that ne'er die s that ne'er dies
And gives the Cheek a Lus-tre that ne'er die s that ne'er dies

Nought but the Bottle, Nought but the Bottle genuine
Nought but the Bot-tle genuine Cha-

Charms supplies, and gives the Cheek a Lus-
rms supplies, and gives the Cheek, and gives the Cheek a

. tre that ne'er dies, that ne'er die s, And gives the
Lustre that ne'er dies, that ne'er die s

Cheek a Lus-tre that ne'er dies.
And gives the Cheek, and gives the Cheek a Lustre that ne'er dies.

1. Song sung at the Knighting of Don Quixote,
in the 2^d Act.

54

Sing fin - - - - g, all ye Muses, fi - - - - ng, sing, sing, your

Sing fi - - - - ng all ye Mu fes, sing your

Lutes strike, strike strike, a rou - - - -

Lutes strike, strike, strike a rou - - - -

nd your Lutes strike a round When a Soldier's the Story, when a Soldier's the Story, w.t

nd your Lutes strike a round When a Soldier's the Story, when a Soldier's the Story, w.t

Tongue can want Sound; when a Soldier's the Story, what Tongue can want Sound; who

Tongue can want Sound, when a Soldier's the Story, what Tongue can want Sound;

Danger disdains who Danger disdains, Wou - - - - nds, Wounds Wounds Bruises and

who Danger disdains, who Danger disdains, Wou - - - - nds, Bruises and

Pains, when the Honour of Fighting is all that he gains; Rich Profit comes easy comes

Pains, when the Honour of Fighting is all that he gains;

Rich Profit comes

ea-fy, easy, in Cities of Store, but the Gold is earn'd hard where the Cannon^s do

ea-fy, easy, in Cities of Store,

but the

ro - - - ar but y^e Gold is earn'd hard where the Cannons do roar,

Gold is earn'd hard where the Cannons do ro - - - ar, do roar,

Yet see how they run, how they run, how they run, how they run, at the Storming, the Storming, the

Yet see how they run, how they run at the Storming, the Storming, the

Storming, the Storming, the Storming, a Town, thro' Blood and thro' Fire to take the half

Storming, the Storming, the Storming, a Town, thro' Blood and thro' Fire to take the half

Pia

Moon, thro' Blood, and thro' Fire to take the half Moon, they sca- - - - le the high Wall

Moon, thro' Blood, and thro' Fire to take the half Moon, they sca- - - -

6 6 6 7

they sca- - - - le y^e high Wall whence they see others fall, fall, fall, fall, fall,

- - - - le the high Wall y^e high Wall whence they see others fall, fall, fall, fall, fall,

6 6 7 b7

whence they see others fall; their Hearts precious Darling bright Glo- - - - ry, bright

whence they see others fall; their Hearts precious Darling, bright Glo- - - - ry, bright

5 6 4 *3

Glo ry, pur- suing tho' Death un- der Foot and the Mine is Just blowing.

Glo ry, pur- suing tho' Death under Foot and the Mine is Just blowing.

6 6 6 6 b * 6 7 *

It springs, it springs, it springs, it springs, up they fl- - - - y, they

Up they Fl- - - - y, it springs it springs it springs it

5 6

fl - - - y, yet more, more, more, more, more, yet more will sup- ply, as
springs, up they fl - - - y, yet more, more, more, yet more, still sup ply, as

6 4 5 3 5 4 6 6 3 6 6 6 *

Bridegrooms to marry they haf - - - ten to die, they hasten to die; till Fate claps,
Bridegrooms to marry they haf - - - ten they hasten to die; till Fate claps,

56 7 6 *

claps, claps her Wings, till Fate claps, claps, claps her Wings, and the glad Tidings, brings, of the
claps, claps her Wings, till Fate claps, claps, claps her Wings, and the glad Tidings, brings, of the

3 4 6 4 3

Breach be- ing enter'd, and then, then, then, then, then, then, then they're all Kings; then happy's
Breach be- ing enter'd, and then, then, then, then, then, then, then they're all Kings:

6 6 6 4 3

the whose Face can win then happy's the whose Face can win, can win, a Soldier's Grace, they,
then happy's the then happy's the whose Face can win, can win, a Soldier's Grace, they,

* 7 b * 6 5 *

range about in State, they range about in State, like Gods, like Gods disposing Fate, no Lux-u-

range about in State, they range about in State, like Gods, like Gods disposing Fate, no Lux-u-

-ry in Peace, or Pleasure in ex - cels can parrallel the Joys, can parrallel the

-ry in Peace, or Pleasure in ex - cels can parrallel the Joys, can parrallel the

Joys, the Mar - - - tial, Martial HERO Crown, when flush'd with Ra - - -

Joys, the Mar - - - - tial HERO Crown, when flush'd with Ra - - -

ge, and forc'd by want, forc'd by want, he sto - - - - rms he

ge, and forc'd by want, he sto - - - - rms he sto - - - -

sto - - - - rms a wealthy Town

sto - - - - rms a wealthy Town

A Two Part Song.

59

Bury delights my ro-ving Eye, my ro-ving
Bury delights my ro-ving ro-ving Eye, my ro-ving ro-ving roving

Eye, to view, to view the Beauties there, but when As-teria, but when Astoria, but when Astoria
Eye, to view, to view the Beauties there, but when Astoria, but when Astoria, but when Astoria

I es-pye, I see, I see a brighter Fair. So fierce, so fierce,
I es-pye, I see, I see a brighter Fair. So fierce so

so fier- . . . ce her pow'rfull, pow'rfull Glances
fierce so fier- . . . ce her pow'rfull, pow'rfull Glances

shine, and all, all, all her Charms are such, we think her something so Di-
shine, and all, all, all her Charms are such, we think her something so Di-

vine, we cannot gaze, not gaze, we cannot cannot gaze too much
vine, we cannot gaze, not gaze, we cannot cannot gaze too much

60 A Two Part Song. Set by M^r Purcell

As soon as the Cha - os as soon as the Cha

As soon as the Cha - os as soon as y^e

os was made in to Form and the first, the first race of Men knew a

Cha - os wa - s made in to Form and the first, the first race of Men knew a

good knew a good, from a Harm; they quickly did Joyn, they quickly, they quickly did Joyn, in a

good knew a good, from a Harm; they quickly did Joyn, they quickly, they quickly did Joyn, in a

knowledge di-vine, that the World's chiefest Blessings were Women and Wine, Women & Wine Women &

knowledge di-vine, that the World's chiefest Blessings were Women and Wine, Women & Wine Women &

Wine, that the World's chiefest Blessings were Women and Wine: Since

Wine, that the World's chiefest Blessings were Women and Wine: Since when by ex-ample im-

wⁿ by ex-ample, improving delights, since when by ex-ample, improving de-ligh

-proving delight, since wⁿ by ex-ample, since when by ex-ample improving de-ligh

ts, improving delights, Wine governs our days, Love and Beauty our Nights. And drink, drink, drink,

ts, improving delights, Wine governs our days, Love and Beauty our Nights. Love on then, love

and drink, drink, drink; Love on then, love on then, and drink, drink, drink,

on then, and drink, drink, drink, and drink, drink, drink, Love on then, and drink,

and drink, drink, drink, drink, drink, drink, Love on $\frac{n}{y}$. & drink; tis a folly to think of a Mystery

drink, drink, drink, drink, drink, drink, drink, drink, Love on $\frac{n}{y}$. & drink; tis a folly to think of a Mystery

out of our reaches, be moral in thought, be moral in thought, to be mer - - - ry's no fault, tho' an

out of our reaches, be moral in thought, to be mer - - - ry's no fault, tho' an

Elder the contrary Preaches; for never, never, my Friends, for never, never, never, never, never my

Elder the contrary Preaches; for never, never, my Friends, for never, never, never, never, never my

Friends, was an Age of more Vice, than $\frac{n}{w}$ Knaves would seem Pious, $\frac{n}{w}$ Knaves would seem Pious, & fools would seem Wise.

Friends, was an Age of more Vice, than $\frac{n}{w}$ Knaves would seem Pious, $\frac{n}{w}$ Knaves would seem Pious, & fools would seem Wise.

A Song for two Voices.

Set by H. Purcell

Oh, the sweet delights of Love, oh! oh! oh! oh! oh! the sweet de-lights of Love,

Oh! the sweet de lights of Love, oh! oh! oh! oh! oh! the sweet de-lights of Love,

76 56 76 6 6 6 6 7 6 5 3 4 3

Who, who would live, who who would live and not enjoy 'em? I'd refuse the Throne of

Who would live, who, who would live, would live and not enjoy 'em? I'd re-

6 6 6 6 4 5

Love, should pow - er or Ma - jesty should pow - er or Ma - - - Je - sty destroy 'em.

- fuse the Throne of Love, should pow - er or Ma Je - sty destroy 'em.

5 6 9 8 7 6 4 3 D.C.

Give me, give me, give me doubts, or give me give me fears, give me, give me, give me jealousies & Cares; but let

Give me give me, give me doubts, or give me give me fears, give me, give me, give me jealousies & Cares;

4 3 6 6

Love let Love remove 'em but let Love remove 'em I approve 'em I approve 'em I approve 'em.

But let Love but let Love - re-move 'em I approve 'em I approve 'em I - - - approve 'em.

6 5 58 3 6 5 4 3 6 5 6 5 6 6 6 6 5 3 4 3 D.C.

The Power of Wine Set for 3 Voices by M^r. John Eccles.

Wine does Wo . . . nders does Wo . . . nders does

Wine does Wo . . . nders, does Wonders, does

Wine does Wo . . . nders, does Wonders, does

Won - ders ev' ry Day, Wine does Wo . . . nders does Wonders ev' ry

Won - ders ev' ry Day, Wine does Wo . . . nders, Wine, Wine does Wonders ev' ry

Won - ders ev' ry Day, Wine does Wo . . . nders does Wonders ev' ry,

Day, makes the heavy light and ga . . . y, throws off all, throws off all, throws off

Day makes the heavy light, and gay, throws off all, throws off all, throws off

Day makes the heavy light and gay and gay, throws off all, all, all, throws off all, all

all their Melancholly, makes the wisest go astray, and the busy toy and play, and the

all their Melancholly, makes the wisest go astray, and the busy toy and play, and the

all their Melancholly, makes the wisest go astray, and the busy toy and play, and the

poor and needy Jolly, and the poor and needy Jolly. Wine makes trembling Cowards bold.

poor and needy Jolly, and the poor and needy Jolly. Men in Years forget they're Old.

poor and needy Jolly, and the poor and needy Jolly. Women leave their toy disdaining.

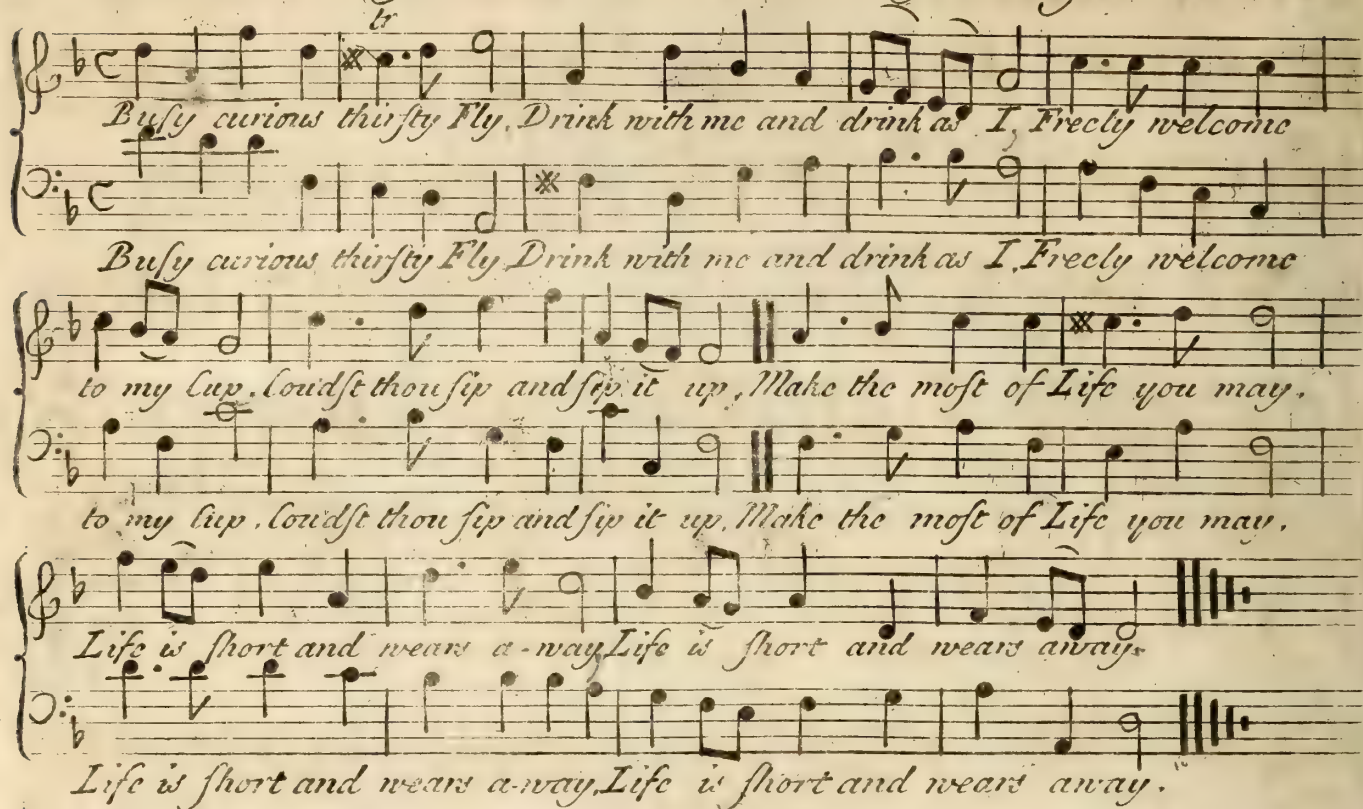
poor and needy Jolly, and the poor and needy Jolly. Who till then were shy and cold,

poor and needy Jolly, and the poor and needy Jolly. Makes a Niggard slight his Gold

poor and needy Jolly, and the poor and needy Jolly. And the Foppish Entertaining.

The Fly.

The Words by M^r. Bourn. Set by D^r. Greene.

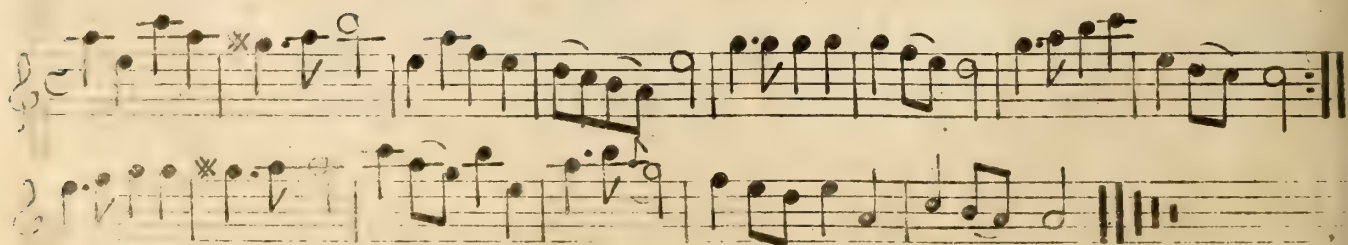


Busy curious thirsty Fly, Drink with me and drink as I, Freely welcome
to my Cup, couldst thou sip and sip it up, Make the most of Life you may,
Life is short and wears a-way, Life is short and wears away.

2

*Both alike both mine and thine,
 Hasten quick to their Decline,
 Thine's a summer mine no more,
 Tho' repeated to Threescore.
 Threescore Summers when they're gone,
 :S: Will appear as short as one. :S:*

Flute.



Printed for J. Simpson in Street, is Allen Royal Exchange.

*A Two Part Song, on the approaching Nuptials
of the Prince of Orange, and the Princess Royal of
Great Britain.*

Within Compass of the FLUTE

Sound, sound, sound, sound, sound y^e Trumpet;

Sound, sound, sound, sound y^e Trumpet;

Sound, sound, sound, sound, sound the Trumpet. Bea- - - t y^e Drum at last y^e Great y^e

Sound, sound, sound, sound the Trumpet Bea- - - t y^e Drum, at last, at last the Grea-

Grea- - - t Naffaw's to come: I - - - o Pæan, I - - - o Pæan, to his Name we'll sing

t, the great Naffaw's to come: I - - - o Pæan, to his Name we'll sing, we'll

and I o Pæan I o Pæan I o Pæan to our King. Now happy's y^e Princess, for now, now it is

sing and I o Pæan I o Pæan to our King. Now happy's y^e Princess for now, now it is

plain; at last she'll be wed ded for Love & not Gain, Now happy's y^e Princess for now now it is plain, at last

plain, at last she'll be wedded for Love & not Gain, Now happy's y^e Princess for now now it is plain, at last

she'll be wed ded for Love & not Gain, at last she'll be wed-ded for Love and not Gain.

she'll be wed-ded for Love & not Gain, at last she'll be wed-ded for Love and not Gain.

A Two Part Song. Set by M. Purcell

Come, come, come, come, let us leave, let us, let us leave the

Come, Come, Come, Come, let us leave, let us leave the

Town; Come, come, come, come, come, come, come, come, let us leave

Town; Come, come, come, come, come, come, come, come,

let us, let us, let us leave the Town; And in some lone-ly

let us leave, let us, let us leave the Town; And in some lone-ly

place, where Crowds and Noife, where Crowds and Noife, where never, never,

place, where Crowds, where Crowds and Noife, where never, never,

never, never, known, re-fo lve to spend our Days.

never, never, known, re-fo lve to spend our Days.

In Pleasant, Pleasant, Sha des, in

I Pleasant, Pleasant, Pleasant, in Pleasant, Pleasant,

Pleasant, Pleasant Shades up-on the -Grafs, at Night our selves we'll

Plea -fant Shades up-on the Grafs, at Night our selves we'll

lay; our days in harmless Sports shall pass, our days in harmless.

lay: our days in harmless Sports shall pass, our

Sports, in harmless Sports shall pass; thus Time shall

days in harmless Sports shall pass; thus Time shall

fli de a - way

fli de a - way

62 *A Two Part Song by M^r. Hayden.*

As I saw fair Clora walk alone, the sea - ... there it

As I saw fair Clora walk alone the sea - ... there it

Snow came softly down, softly down, softly down, softly down, softly down, came softly, softly

Snow came softly down, softly down, softly down, came softly, softly

Soft - ly down. As Jove descending, descending from his Tow'r, to court

Soft - ly down As Jove descending from his Tow'r, to court her

her in a Silver Show'r, as Jove descending from his Tow'r, to court her, to cou -

in a sil - ver Show'r, as Jove descending from his Tow'r, to cou -

rt her in a Silver Show'r, The wanton Snow flew to her Breasts, as

rt her in a Silver Show'r The wan - ton Snow flew to her

lit - tle lit - tle Birds into their Nests, But being overcome with Whiteness

Breasts as little Birds into their Nests But being overcome with Whiteness

there, for Grief dissolv'd, for Grief dissolv'd in - to a Tear.

there, for Grief dissolv'd, for Grief dissolv'd in - to a Tear.

Thence fal - ling on her Gar - ments Hem, to de -

Thence fal - ling on her Garments Hem to de -

ck her froze, froze, froze in - to a Gem. Da Capo

ck her froze, froze, froze in - to a Gem. al Segno

ck her froze, froze, froze in - to a Gem. ad Libitum

69 A Song for two Voices Set by D^r. John Blow.

go perjur'd Man, and if thou e'er re- turn. go perjur'd Man, and if thou e'er re- turn re-
 go perjur'd Man, and if thou e'er re- turn go perjur'd Man, and if thou e'er re-
 turn, to see the small Remainder of my Urn and if thou e'er return, re- turn, re- turn to
 turn, and if thou e'er re- turn, to see the small Remainder of my Urn, and if thou e'er return, re- turn
 see, to see the small Remainder of my Urn When thou shalt laugh, shalt lau- gh at my re-
 to see, to see the small Remainder of my Urn When thou shalt laugh, shalt lau- gh at my re-
 ligious Dust and ask where's now, where's now the colour, Form and Trust of Woman's Beauty
 ligious Dust and ask where's now the colour, Form and Trust of Woman's Beauty. And perhaps with rude
 And perhaps with rude with rude Hands, perhaps with rude Hands rifle the Flowers which the
 Hands, with rude Hands and perhaps with rude Hands rifle the Flowers which the Virgins strew'd know
 Virgins strew'd. know I've pray'd to Pity that the Wind may blow my Ashes up, kno-
 I've pray'd to Pity that the Wind may blow my Ashes up, know I've pray'd to Pity that the
 - w I've pray'd to Pity that the Wind may blow my Ashes up may blow my Ashes up & strike thee blind.
 Wind may blow my Ashes up and strike thee blind, that the Wind may blow my Ashes up & strike thee blind.

The musical score is written for two voices, with a treble staff and a bass staff. The lyrics are written below the staves. The music includes various note values, rests, and ornaments. Figured bass notation is present throughout the piece, indicating the harmonic structure. The score is divided into several systems, each containing a pair of staves. The lyrics are written in a cursive hand, and the overall style is characteristic of 17th-century English music notation.

70 A two part SONG in King Arthur Set by M^r Henry Purcell

Sound a Parlyye Fair and surrender, sound sound sound sound a Parlyye Fa -

Sound sound sound sound a Parlyye Fair and sur - ren - der, sound a Parlyye Fair sound a

ir, a Parlyye Fair and surrender set yourselves and your Lovers at ease. He's a

Par - lyye Fair and surrender set yourselves and your Lovers at ease. He's a great full a

great full, a great full offender who plea - sure dare seize but the whine ing on

great full offender who plea sure, who plea - sure dare seize, but the

tender, the whine ing pretender is sure to displease. Sound a Parlyye Fair and surrender sound sound

whine ing the whine ing pretender is sure to displease. Sound sound sound sound a Parlyye Fair and sur

sound sound a Parlyye Fair - a Parlyye Fair and surrender, since the

render, sound a Parly ye Fair, Sound a Par - lyye Fair and surrender, since the

fruit of desire is possessing 'tis unmanly to sigh 'tis unmanly to sigh and complain, when we kneel for re -

fruit of desire is possessing 'tis unmanly to sigh, 'tis unmanly to sigh and complain, when we

...dressing when we kneel for re-dressing we mo - - - - - ve your disdain

kneel for re-dressing when we kneel for re-dressing we mo - - - - - ve your disdain

6 5 4 4 3 5 4 3

Love was made for a Blessing a Blessing Love was made Love was made for a Bles -

Love was made love was made love was made for a Blessing Love was made for a

6 7 6 6 6 6 6 6

sing and not for a pain Love was made for a Bles -

Blessing was made for a Blessing and not for a pain Love was made for a

6 5 6 7 6 6

sing and not for a Pain

Blessing was made for a Blessing and not for a Pain

6 5 6 7

For the Flute

1 2

72 For two Voices German flutes or other Instrum^t
the Musick by Corelli.

Bacchus assist us to sing thy great Glory Chief of the Gods we exult in thy praise

Bacchus assist us to sing thy great Glory Chief of the Gods we exult in thy praise

Wines first projector Mankinds protector, patron to Topers how we do adore thee

Wines first projector Mankinds protector, patron to Topers how we do adore thee

Friend to the Muses a Whetstone to Venus
Herald to pleasures when Wine would convene us
Sorrrows Physician
When our Condition
In Worldly Cares want a Cordial to screen us

Nature she smild when thy Birth it was blazed
Mankind rejoyc'd when thy alters were raised
Mirth will be flowing
Whilst the Vines growing
And sober souls at our Joys be amazed.

1st flute.

2^d flute.

A Two Part Song. Set by M^r Dan. Purcell.

cease ye Rovers, cease to ra nge, to ra
cease ye Rovers, cease to ra
... nge, ye Rovers cease to ra
... nge, ye Rovers cease to ra
... nge, Pleasure re vels Pleasure re
... nge, Pleasure re vels, Pleasure re
... vels least in Change. Wandring still and
... vels, Pleasure reveals least in Change. Wandring
still un - ca - sy still, still un - ca - sy, Nought can fix ye Nought
still and still un - ca - sy, still uneasy, Nought can fix ye, Nought
Nought can plea se ye, Nought can
Nought can plea se ye, Nought can
please ye, Whilst true Love like Heav'nly Joys, never, never dies, never
please ye, Whilst true Love like Heav'nly Joys, never, never, never
never never dies and never dloys, dloys.
never never never dies, and never dloys, dloys.

74 A Song for three Voices Sung on the Queens Birth Day

Inspi... re us inspi...
Inspi... re us in...
Inspi... re us in...
re us Genius of the Day, with an Auspi... cious an Auspicious Beam,
spire us Genius of the Day, with an Auspi... cious an Auspicious Beam,
spire us Genius of the Day with an Auspicious Beam, with an Auspicious Beam,
Joyn all ye Muses sing si...ng and
Joyn all ye Muses, Joyn all ye Muses sing si...ng and
Joyn all ye Muses sing, si...ng, sing and play all ye Muses sing
play, sing, sing, sing and play si...ng and play, sing and play, sing, sing, sing, sing,
si...ng and play, sing and play, sing, sing, sing, sing, sing,
...ng and play, thou Wo...rld at-tend, due Ho...nours due
sing, sing and play, thou Wo...rld at-tend, due Honours due,

nd due Ho . . . nours pay, thy Gua . . . rdian, thy Guardian i

Ho . . . nours pay, thy Gud . . . rdian, thy

Ho . . . nours pay thy Gua . . . rdian, thy

7 6 5 6 7 6

our Theme, sing si . . . ng and play, thy Gua .

Guardian is our Theme, sing si . . . ng and play thy Gua . . .

Guardian is our Theme, sing, sing, sing and play thy Gua .

6 *

rdian, thy Guardian i . . . our Theme sing and

rdian, thy Guardian is our Theme, sing and play sing and

rdian, thy Guardian is our Theme, sing sing sing and

6 5 6 7 * 6 5 * b3 * 3

play, thy Gua . . . rdian, thy Guardian i .

play thy Gud . . . rdian, thy

play thy Gua . . . rdian, thy

7 6 5 6 7 6

our Theme, thy Guardian, thy Guardian, thy Guardian is our Theme.

Guardian is our Theme, thy Guardian, thy Guardian, thy Guardian is our Theme.

Guardian is our Theme thy Guardian, thy Guardian, thy Guardian is our Theme.

5 5 5 6 6

76 Sung by M^r Linsey and M^r Laroon.

Plenty Mirth & gay Delights, & ga . . . y Delights

Plenty Mirth & gay Delights, & ga . . . y Delights, Pleasant

Pleasant Days, pleasant Days, pleasant Days and ga . . . y Delights

Days & ga . . . y Delights, pleasant Days, pleasant Days, pleasant

Pleasant Days and Blissfull Nights All the Sweets all all all the Sweets of

Days and Blissfull Blissfull Nights. All the Sweets, all the Sweets of

Love and Peace. Num'rous Flocks, Nu . . . merous Flocks and

Love and Peace. Num'rous Flocks, Nu . . . merous Flocks and

large Increase Ever bless you Pan

large Increase Joys attend you and Ceres

Pan Pan and Ceres still befriend you Pan

and Ceres, Pan and Ceres still befriend you. and Ceres

Pan Pan and Ceres still befriend you.

and Ceres Pan and Ceres still befriend you

